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04 JUL 02 E7 702-1 286919  
P01/7700 0100-02 5378.1

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Cardiff Road  
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1. Your reference

2. Patent application number

(The Patent Office will fill in this part)

0215378.1

3. Full name, address and postcode of the or of each applicant (underline all surnames)

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Patents ADP number (if you know it)

If the applicant is a corporate body, give the country/state of its incorporation

4. Title of the invention

IMPROVEMENTS IN OR RELATING TO  
TELEVISION FORMATS

5. Name of your agent (if you have one)

MICHAEL HOLT

"Address for service" in the United Kingdom to which all correspondence should be sent (including the postcode)

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ODELL

BEDFORD

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Patents ADP number (if you know it)

8000614002

6. If you are declaring priority from one or more earlier patent applications, give the country and the date of filing of the or of each of these earlier applications and (if you know it) the or each application number

Country

Priority application number  
(if you know it)

Date of filing  
(day / month / year)

7. If this application is divided or otherwise derived from an earlier UK application, give the number and the filing date of the earlier application

Number of earlier application

Date of filing  
(day / month / year)

8. Is a statement of inventorship and of right to grant of a patent required in support of this request? (Answer 'Yes' if:

- a) any applicant named in part 3 is not an inventor, or
- b) there is an inventor who is not named as an applicant, or
- c) any named applicant is a corporate body. See note (d))

No

**Patents Form 1/77**

9. Enter the number of sheets for any of the following items you are filing with this form. Do not count copies of the same document

Continuation sheets of this form

Description

8

Claim(s)

3

Abstract

1

Drawing(s)

1

10. If you are also filing any of the following, state how many against each item.

Priority documents

Translations of priority documents

Statement of inventorship and right to grant of a patent (Patents Form 7/77)

Request for preliminary examination and search (Patents Form 9/77)

Request for substantive examination (Patents Form 10/77)

Any other documents  
(please specify)

11.

I/We request the grant of a patent on the basis of this application.

Signature

Date

4<sup>th</sup> July, 2001

Agent for the Applicant

12. Name and daytime telephone number of person to contact in the United Kingdom

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### Improvements in or relating to Television formats

The present invention relates to television a format, that is structures of programmes to be broadcast.

Many formats are essentially competitions or quizzes in the sense that there are questions or clues intended to solicit answers or the performance of tasks from contestants. Typically contestants are studio based or selected beforehand, the opportunity for participation being in the hands of the programme makers rather than at liberty of potential contestants. There is no advance knowledge of the possible tasks and it is not possible to enter as a contestant on the spur of the moment or if aptitude is felt for a particular tasks.

Hence, the possibilities for participation by the greater audience are very limited. Even though present communications technology can provide connectivity, participation is limited to simple voting and phone-ins. Interactive technology may provide easier connectivity but scope for participation remains limited to menu selections and polling, often following the activities of the pre-selected contestants themselves.

It is an object of the present invention to rebalance potential participation in favour of the general audience itself.

According to the present invention there is provided A television format involving the steps of

- a) distributing clues defining a situation to be broadcast as a television segment;
- b) receiving a plurality of presentations showing segments, each received segment being based on an interpretation of said clues; and
- c) selecting at least one of said presentations for broadcast.

The present invention further provides a method of doing business based on the creation of programme material in the novel formats described herein. Although it is possible to generate revenue from for example call charges for answers supplied to questions, this does not itself create programme material beyond the mere padding provided by the segment in which the quiz is presented. Video items on which the questions themselves may be based or scenes depicting actual or potential answers are still required from the programme maker himself.

According to a further aspect of the present invention there is provided a method of doing business including the steps of generating revenue from contestant submission of programme material to be broadcast.

The present invention yet further provides a method of configuring programme data to be broadcast.

In programming based for example on audience submitted video tapes, the data must be edited and presented for broadcast according to the television transmission standard in use. Video data itself is not processed beyond normal editing and video standard translation.

It is a further object of the present invention to provide a method of configuring data as part of programme content creation itself.

According to a yet further aspect of the present invention there is provided a method of configuring video data to be broadcast including the steps of collection said data at a remote site, transmitting said data in a compressed format in accordance with a first standard to a programme creation suite, using said data to create a programme segment, and broadcasting said data in accordance with a second standard.

Preferably said step of data collection is performed with a handheld communication device, such as a video capable, 3G enabled mobile telephone.

Further aspects of the present invention are defined in the claims appended hereto.

In order that features and advantages of the present invention may be further appreciated, some embodiments will now be described by way of example only.

An exemplary format in accordance with the present invention may be used to create a programme with a working title of 'Video Victors'.

There are several parts to the show. The main game revolves around two sets of studio based contestants. They are provided with a number of clue objects that relate to a topical event that will happen in the next few days, defining an entry time period.

Each team of 2-3 contestants is challenged to video a bizarre activity during this period. The exact nature of the stunt is not revealed - the contestants only have the clue objects to go on. Chances are that they will interpret the clues wrongly and film something completely different. Or maybe they'll overcome the odds and get surprisingly close to the intended solution?

For example, suppose the contestants a tea cup, a globe, a can of dog food and a whistle. Noting that the football World Cup final was taking place that week, this should have led to the solution - the intention was for the contestant to organise then video a football World Cup competition for dogs! How close did they get to this answer? One will just have to wait and see.

When we see the contestants on the following week's programme, we see an edited version of the presentation they have videoed. After each video, a panel of celebrity contributors comment on the contents. The host then reveals the 'correct answer' to the contestants. Once both films have been shown, the celebrity judges decide which team was closest to the correct answer and award them the prize.

In addition, each programme contains a challenge for the home audience.

The Viewer's Challenge follows the same pattern - a number of clues are shown on screen, which cryptically imply an event that will happen over the next few days. Viewers must use a video device to record the task they think the clues are implying, then electronically transmit

their presentation to the programme within a certain deadline.

Each clip will be edited down to a maximum of one minute before it is sent into the show. The clip will show how the challenge was chosen (their rationale - how they linked the clue objects to topical events), key efforts made to stage the challenge, and resulting challenge being achieved (or not!)

On the subsequent show, the best (and worst!) efforts are shown on the TV programme and the judges award a second prize to the winning contributor.

As will be appreciated the game is to challenge and tease contestants with clue objects which signify what staged outcome they must video. The clues relate to topical events and there are time limits.

- studio contestants get a couple of days to work out and film their challenges
- viewers get a couple of days to have a go & send in their efforts as video clips
- viewers may also enter sms & picture challenges 'live' & immediately following broadcast time
- viewer submissions are 'sms enabled' to create revenue stream. Alternative standards are MMS and J2ME.

Some challenge examples will now be given.

Video Challenge example.

Example from the week of

- Liza Minelli's wedding where Michael Jackson did shortest ever best mans speech
  - Labour Govt admits serious law and order problems
- The clues:       A bowler hat (a la Liza Minelli in Cabaret)  
                  Handcuffs  
                  Picture of Michael Jackson

The challenge: to stage a video spoof of the famous Michael Jackson 'killer' street-scene video, but with

mockup of Liza Minelli/husband and priest appearing foreground, Michael Jackson breaks free, music fades as he says 'good luck, but its not safe to hang around here! Crowds turn into thugs and chase them off screen to the strains of 'Life is a Cabaret'.

Picture Challenge example.

Example from the week when :

- David Beckham broke a bone in his foot
- Actors pretending to be drunk in pubs/ 'if you do do drink, don't get drunk campaign'

The clues:        A foot plaster cast  
                    Picture of pub brawl

As a picture challenge: what was wanted was a picture of footballers all in their knees, apparently playing a game with the caption 'if you do do football, don't use your feet'

As a caption challenge (via sms to generate revenue): show the above picture and ask for captions. These caption only and picture & caption challenges, can be slipped in throughout the show to create audience response & multiple entries.

More particularly, an exemplary format outline in accordance with the present invention is as follows.

Take two teams of contestants with video recording equipment. Introduce them to some challenging clues and tease them as to what they might mean.

Then it's up to the studio contestants to decide the nature of the crazy challenge that they have to perform and film in order to become a Video Victor. Home viewers can get in on the act too by working out the clues... and attempting the challenge themselves!

#### Part I

Our host enters a typical studio with audience, and introduces tonight's panel of three celebrity judges. (picture and caption challenges are sprinkled throughout the show)



The game begins. The host reintroduces Team A from last week. Like all our teams, we gave them a handful of word and picture clues that related to a wacky, topical challenge to be filmed. The host welcomes team A back to studio and reminds everyone of the clues we gave them in the last show.

The host presents clips sent in from the viewers as to what they thought the challenge was. We then see what the team actually filmed on video tape. The host banters with the judges for an initial reaction. The host slowly teases the teams with the correct answer - i.e. the challenge we intended given the clues available. Did they misinterpret the clues wildly (very likely!) or did they somehow get it right? Team A leave for now - we'll get the result later.

Host now introduces Team C, the first team for next week's show. The host gives them the clue objects and asks for their initial thoughts. The host turns to the camera and invites viewers to have a go themselves and send in their clips within the next 3 days.

#### Part 2

We repeat part 1 with teams B and D.

Our host builds to the final results. The judges deliberate which of the teams (A or B) provided the "best" video based on how close they got to the correct answer and entertainment value. Meanwhile, the host shows more clips from the audience input.

The judges announce winning team, who win prizes. We could also see 'ideal' versions, possibly including the celebrity panellists in some way. What will tonight's new teams (C and D) make of the clues we've given them? Tune in to the next episode of Video Victors.

The host presents the clues for tonight's picture challenge. Viewers have just 30 minutes to stage this challenge as a still photo they send in electronically.

The results of the caption and picture challenges will be given out an hour or so later in a 'live' roundup slot.

As will be appreciated fundamental to the Video Victors format is:

It uses challenges where the right answer links to pictures/video (what TV does best):- ie contrived picture or video situation which contestants have to aspire to by guessing the right answer (filmed studio contestants and/or...viewer interactivity via sms caption, photo or video clip)

It ensures ongoing 'freshness' due to its topicality - challenges are all hooked into mass culture topics of discussion (pub-talk/tabloid newspaper topics)

It exploits a migration path towards live participation from sms text captions to photo to video clips as the installed technology allows real-time response. In particular video data may be captured on a video capable mobile telephone device. Presentations may be created on the spot and transmitted for potential broadcast. If the programme is live the transmitted presentation may be broadcast as part of a current programme.

It enables the viewer challenges to get tougher over time with increasingly tough time goals.

It's a format which works both as pre-recorded or live versions, with minimal or maximum home viewer involvement.

The beauty of the format is that a wide range of interpretations will come in allowing researchers to weave any number of contrived themes for the next show.....'and this week we had yet another inflatable whale, etc... much of the fun comes from having the contestants in the studio being teased and humiliated about how wrong they've been!

An exemplary programme routine might be as follows.

**THURSDAY STUDIO RECORDING**

- solicits live JPEG still photos (to come in immediately following broadcast time)
- solicits video clips within the 72 hours following the broadcast

**SATURDAY EVENING BROADCAST**

- broadcast plus some time later, a 15 minute live roundup of the first, best, worst, funniest sms captions and photos that came in + reminder of the video challenges

TUESDAY CUT-OFF FOR INCOMING VIDEO CLIPS .

- gives 48 hours for selection of most entertaining clips.

Having described my invention, I declare that what I claim is:

1. A television format involving the steps of
  - d) distributing clues defining a situation to be broadcast as a television segment;
  - e) receiving a plurality of presentations showing segments each received segment being based on an interpretation of said clues;
  - f) selecting at least one of said presentations for broadcast.
2. The format of claim 1 including the step of providing a channel for receiving a studio based presentation.
3. The format of claim 1 or claim 2 including the step of providing a channel for receiving a home based presentation.
4. The format of claim 1, claim 2 or claim 3 including the step of providing a channel for receiving a location based presentation.
5. The format of claim 3 or claim 4 and wherein said channel is provided for a predetermined amount of time following distribution of said clues.
6. The format of claim 3, claim 4 or claim 5 and wherein said channel is provided for a predetermined amount of time prior to broadcast or recording for broadcast of said selected segment or a programme of which said segment forms part.
7. The format of claims 3, 4, 5 or 6 wherein said channel is e-mail.
8. The format of claims 3, 4, 5 or 6 wherein said channel is GMS, GPRS or other wireless telephony standard.
9. The format of any of claims 2 to 8 and wherein said channel is per use chargeable.
10. The format of claim 9 wherein said channel is SMS MMS or J2ME or SMS MMS or J2ME enabled.

11. The format of any preceding claim wherein selection of a received segment for broadcast is based on a best fit with the situation defined by the clues.
12. The format of any preceding claim wherein selection of a received segment for broadcast is based on a least best fit with the situation defined by the clues.
13. The format of any preceding claim wherein a selection of a received segment for broadcast is based on a perverse or contrary fit with the situation defined by the clues.
14. The format of any of claims 11, 12 or 13 and wherein selection of a received segment for broadcast is based on a justification of any of the fits of those claims.
15. The format of any of claims 11, 12, 13 or 14 and wherein said selection is competitive.
16. The format of any preceding claim wherein said presentation is a video segment.
17. The format of any of claim 1 to 16 wherein said segment is a still segment.
18. The format of claim 16 or claim 17 wherein said presentation is a feature associated with said segment.
19. The format of claim 18 wherein said presentation is a caption or other associated text.
20. The format of any of claims 16 to 19 wherein said presentation comprises compressed data.
21. The format of claim 20 wherein said data is compressed below broadcast bandwidth.
22. The format of claim 21 wherein data representing a selected segment is re-configured to substantially broadcast bandwidth or replaced with an equivalent segment at substantially broadcast bandwidth.
23. The format of any preceding claim wherein said clues are distributed by a supporting website.

24. The format of claim 23 wherein said website includes downloadable or extended presentations or presentations not forming part of a broadcast.

25. The format of any preceding claim wherein said segments are in word, picture or video form.

26. A method of doing business including the steps of generating revenue from contestant submission of programme material to be broadcast.

27. A method of configuring video data to be broadcast including the steps of collection said data at a remote site, transmitting said data in a compressed format in accordance with a first standard to a programme creation suite, using said data to create a programme segment, and broadcasting said data in accordance with a second standard.

28. A method as claimed in claim 27 wherein said step of data collection is performed with a handheld communication device, such as a video capable, 3G enabled mobile telephone.

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